Cameraman A.E. Wallace on the Eastern Front (1915)

Ansel E. Wallace now is a minor footnote in World War I history books which seems strange because he was the first American cameraman to film with the German army on the eastern front. This is an attempt to set the record straight.

Ron van Dopperen and Cooper C. Graham

Ansel Earle Wallace was born on October 30, 1884, in South Bend, Indiana. He and his older brother Harry were all photographers, learning the tricks of the trade from their father John M. Wallace who had his own studio in Evansville, Indiana, from 1898, specializing in portraits and commercial photography. [1]

Figure 1. Ansel E. Wallace, Hearst's "star" war photographer. INS press photograph, January 6, 1915. Authors collection

Young Wallace exemplified the virtues and vices of a modern press photographer. He was ambitious, persuasive and hungry to get the picture. His first news photographs were made for the *Evansville Courier*. In 1904, Wallace moved to St. Louis, working for several local newspapers.[2] This is where the celebrated photographer William H. Rau selected Wallace as part of his team to cover the St. Louis World's Fair. The official photo album has a picture of Ansel standing at attention and looking eager to move ahead in the world. [3]

His wish for fame was answered in 1905 by Hearst's International News Service (INS). Wallace was assigned that year as staff photographer to the *Chicago American*. [4] It turned out to be a smart career move. In order to beat the competition Hearst invested heavily in his illustrated newspapers and he was always looking for young talented photographers. It was at the Hearst papers where Wallace hit his stride and was groomed to be their first official war photographer.

Early career in photography

From 1909 Wallace worked in New York City where he was promoted to head of the photographic staff for the *New York American* and *Evening Journal*.[5] His first major assignment was the coronation of George V in 1911. Wallace recalled how against all odds he managed to get past the guards and enter Buckingham Palace. He said he became used to such tactics as simply walking in and staying until getting bounced out. He applied the same strategy during World War I when he was arrested many times. [6]

News photography in those days could be hazardous. In May 1912, Wallace carried his heavy plate camera aboard a hydroplane above New York harbor as part of a stunt by pilot Frank Coffyn to deliver a package to an ocean liner. The sequence was filmed by the Vitagraph Company for the movie *The Money Kings* with Wallace reportedly even playing a part as an extra standing on board the ship. [7] Wallace's spectacular pictures no doubt contributed to his rising reputation. He also showed his technical skills that year by inventing an electric device which triggers a camera flash. This new technique Wallace used successfully when he covered the arrival in New York of the *SS Imperator,* the largest ship afloat at the time. [8]

Figure 2. Facing the camera: A.E. Wallace with American reporters in Mexico, 1914. Reproduced from Evansville Journal, June 18, 1920

When in 1914 Hearst combined forces with the Selig Film Company and set up the first all American newsreels Wallace became a movie cameraman. With the assistance of the State Department, he was sent to Mexico to cover the civil war. He got into some serious problems when he had the nerve to film dictator Victoriano Huerta having a drink in a local bar. Described by Wallace as "drunk with wine, looking like a grizzled old Hottentot", Huerta was not amused. Wallace was thrown into prison, threatened to be shot and finally released by the American diplomatic service. [9]

Training ground for World War I

Returning to Tampico in April 1914, Wallace - according to his own statements - recorded a fake battle and filmed an execution of prisoners. He also covered the attack by U.S. Marines on Veracruz which caused the downfall of Huerta, and then attached himself to Pancho Villa's forces. At Torreón, Wallace

photographed Villa's bodyguard who had reportedly killed the Scottish landowner William S. Benton, causing a major diplomatic incident. In Mexico Wallace gained firsthand experience as a war photographer. It was his training ground for World War I. Thus, when the Great War broke out in August 1914, A.E. Wallace was Hearst's obvious choice to send to Europe. [10]

Until recently, our knowledge of Wallace's experience in World War I was sketchy. Most of what we knew was based on one single interview with Wallace from 1915 plus documents the authors discovered in Berlin. Wallace's personal story is now revealed in more detail, based on a series of articles that he wrote in 1920 for his hometown paper, the *Evansville Journal.*

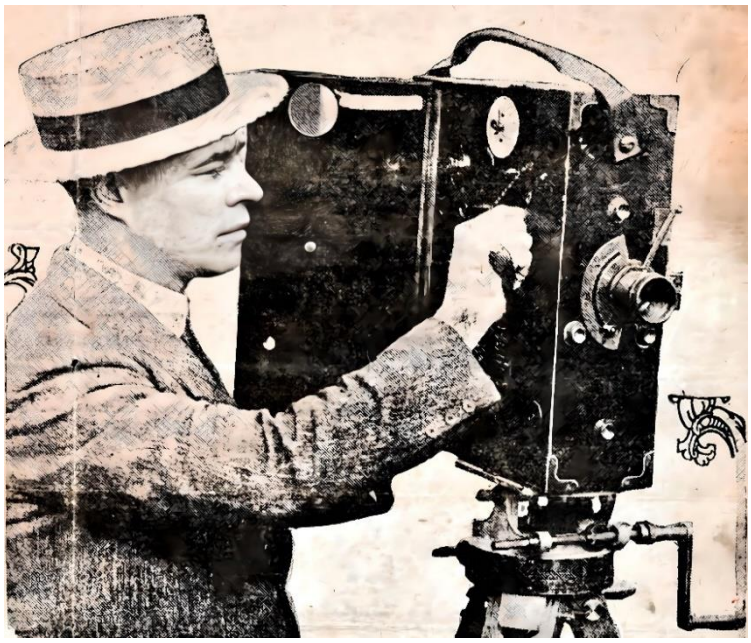

Figure 3. Wallace grinding his movie camera for Hearst-Selig News Pictorial. Reproduced from Boston American, August 29, 1915

As confirmed by Wallace, Hearst sent him to Germany in November 1914 to compensate for the lack of news coming from that country. The British had cut the transatlantic cables and practically controlled all news to America. As a result, Hearst offered his complete media outlet to the Germans, free of charge with no questions asked, in return for pictures showing daily life in the streets of Berlin, the POW camps and in particular shots of the destruction by the invading Russians in East Prussia. At the time of Wallace's arrival, the Germans were preparing for a new counteroffensive in East Prussia to push the Russian army out of their lost territory. This was Wallace's most coveted destination: the eastern front.

Breaking the "iron ring"

Despite impeccable credentials from Count von Bernstorff, the German ambassador in the United States, and a courteous reception at the German Foreign Office, Wallace got stuck in Berlin while waiting for permission in the Adlon hotel. "They were so slow", complained Wallace. "They investigated all

my past life, and even sent queries to my home in Evansville. On one occasion, disgusted, I packed up my bags and went to the station, declaring I would leave Germany and go to some other country where I would be permitted to film the fighting." [11]

Wallace felt he was caught by German bureaucracy in an "iron ring" and indeed he was. Despite Hearst's generous offer the General Staff as a rule did not welcome foreign correspondents. Photographers in particular were not trusted and kept away from the frontline as much as possible. Wallace clearly needed strings to be pulled in order to reach the front.

This is where Wallace's personal story diverts from our findings in the German archives. According to Wallace, he was invited by U.S. Congressman Herman Metz to escape from all the red tape and beat it to Frankfurt. Metz had sailed together with Wallace on the *SS Rijndam* to Germany for business purposes. Through Metz, Wallace was introduced in Frankfurt to Princess Margaret, the youngest sister of Kaiser Wilhelm II, and her husband. Wallace said they arranged for him to film the training of German troops. "The princess gave orders that a platform be built for my camera. It was firm enough. A bomb would not have dislodged it. The officer in charge first put the soldiers through all the maneuvers. Finally, I wanted to put the big punch in the pictures. It was terrific. Fourteen thousand men running towards me!" [12]

Figure 4. New army being drilled at Frankfurt. Colorized newsreel frame shot by Wallace, located in a Signal Corps film at the National Archives, record number 11-H-1547

Wallace probably exaggerated about the number of soldiers but he did film these scenes which were taken at the barracks of the 63rd Field Artillery Regiment in Frankfurt and appeared in *Hearst Selig News Pictorial* No. 1 on January 4,1915.[13] The footage was brought back by Metz to the United States.

Part of the newsreel has survived and is now in the Library of Congress and in a Signal Corps film at the National Archives. Wallace also claimed that Princess Margaret wrote her brother Kaiser Wilhelm, which pressured the German officials in Berlin to allow Wallace more freedom in covering the war, all of which is true but it does not tell the whole story. Metz was of great assistance to Wallace in Frankfurt but in the end neither Metz nor German royalty signed his permits to film at the front. In order to get this done Wallace needed someone with more clout.

The press agent

Figure 5. Lewis H. Marks, Wallace's secret press agent and spin doctor. Picture taken in the 1930s. Authors collection

By the time Wallace went back to Berlin it was late December 1914. The General Staff had finally handled Wallace's request. Wallace would be permitted to go to East Prussia. But there still was no firm commitment apart from an offer to join a trench tour to the western front sometime early 1915 together with a group of neutral correspondents. This clearly did not meet Wallace's wishes for exclusive pictorial coverage: "I wanted not only permission to go about in Germany as I pleased but wanted freedom of all fronts." [14]

In order to be cut loose from German authority Wallace probably made a deal with Dr. Lewis H. Marks who was in close contact with many American correspondents at the Adlon hotel and acted as his informal press agent. Marks had gone to Frankfurt around 1906 to do medical research. At the outbreak of war Marks branched out. He not only was procuring serums now for the German army. Marks was also active on a propaganda committee in Frankfurt, reportedly earned money as a middle man in the peddling of publicity stories and he was a confirmed spy for German Military Intelligence, reporting on the activities of American journalists. Independent statements by James W. Gerard, the American ambassador in Berlin, and references in documents at the German Foreign Office mention that Wallace accused Marks of bribery to get him to the front. Reporting from Berlin, war correspondent J.M. aka 'Count' De Beaufort also was involved in exposing Marks' dealings. We shall meet the colorful 'Count' later on in our story. In addition, the name of the person who probably got paid by Wallace is on his military permit: Dr. Lewis H. Marks. Wallace's pass - *Ausweis 112* signed by Army Intelligence officer Karl Brose - was found by the authors in Wallace's personal papers. The permit mentions Wallace and Marks were allowed to visit the eastern front between 15 - 21 January 1915 in the direction of Lowicz for the purpose of taking still and moving pictures. This broadly ties in with Wallace's own story - except of course for Wallace not mentioning Marks for obvious reasons.

Armed with the necessary papers entitling him to free gas and engine repairs, as well as a driver supplied by the War Ministry, Wallace bought a car to take him to the front. Before departure the Germans weighed all film he took along. This was a clever precautionary measure to make sure Wallace would not send any pictures out of Germany before being censored. "I lost several thousand feet of film in Germany this way", he wrote, "I presume it is still there in the war ministry." [15]

Departure for the Eastern Front

Their first stop was at General Headquarters in Posen. The car had been put on a train and on arrival at the station in Posen, Wallace immediately got arrested. Released by a profusely apologizing staff officer he was introduced to Field Marshal von Hindenburg, commander in chief of the eastern forces. According to an interview with Wallace in August 1915, Hindenburg was too busy and didn't have time to pose for his camera. The *Hearst-Selig News Pictorial* No. 19, released on March 8, 1915, however has a scene showing Hindenburg and his staff, which was credited to Wallace. The footage may have been bought by Wallace from the Germans or taken by him at a later moment. [16]

By train the journey continued to Allenstein in East Prussia where Wallace recorded a Zeppelin flying above his hotel with machine guns mounted under the airship: “I pulled my movie outfit on to the little balcony and started filming. I just had taken a few feet, when soldiers burst in the door of the hotel, and placed me under arrest. They read my passes and released me. But the Zeppelin had gone.” [17] The same day Wallace recorded pictures of Russian prisoners of war near Hohenstein. The city, he wrote, looked like a Kansas tornado had struck it. After the Russian occupation and the retaking of the city by the German army in 1914 not much was left of Hohenstein.

YOU CAN BE NEUTRAL
AND STILL SHOW YOUR PATRONS THE
IDOL
OF THE
GERMAN ARMY
The master mind on which the hopes of the German Empire rest—the man, who every day, bears the greatest weight of responsibility ever placed upon the shoulders of a human being—
Field Marshal VON HINDENBERG
The first motion pictures of this Colossus of the Military World, taken at Army Headquarters in East Prussia by Staff Photographer A. E. WALLACE, will appear in the
HEARST-SELIG NEWS PICTORIAL
Number 19
Released Monday, March 8th
Another Scoop for the World's Greatest News Reel!

Figure 6. The Hero of Tannenberg, not looking overjoyed to have his picture taken, poses for Wallace and his movie camera. Or so it seems. Advertisement from Moving Picture World, March 13, 1915

The next stop was at Soldau, where more Russian prisoners were pictured, followed by Neidenburg and then to the south in the direction of the frontline near Mlawa. A contemporary INS press photograph, showing Russian Cossacks retreating from a village near Mlawa, may have been taken by Wallace at that time. [18] Wallace’s comments on the campaign were unquestionably pro-German. Shortly before his departure to the front he sent a telegram to the Kaiser, wishing him the very best on New Years Day 1915. Wallace received a personal letter in reply which he cherished very much. Without offering any evidence Wallace reported Russian atrocities near Soldau, claiming that the tendons in the right arms of German boys were cut so they could never carry arms. He also said the Germans set up soup kitchens to feed the Poles. On his

return to America, Wallace mentioned the Poles seemed happy enough under German occupation, which they certainly were not. [19]

At Lodz, Wallace ran into a German aviator whom he had met in the United States before the war. He was just about to get into his plane for a flight above Warsaw when an officer came along and put a stop to this dangerous plan. The film of this German aviator was shown in *Hearst-Selig News Pictorial* No. 29 on April 12, 1915. [20] An original INS press photograph by Wallace, showing this scene, is in the authors collection. With temperatures of nearly 40 below zero and thick layers of snow the extreme cold was a serious and most uncomfortable obstacle. Wallace mentioned he sometimes had to spend the night outside in the freezing cold. As a precaution the wheels of their military car were wrapped by ropes but even then, they frequently got stuck. In order to keep on going the car sometimes was left behind and replaced by a horse powered *droshky*, a four-wheel open carriage typical of Russian Poland.

Figure 7. Wallace with German soldiers in East Prussia, reproduced from Boston American, August 29, 1915

Lodz, Wallace said, was the filthiest city he had ever visited. “It was an immense quagmire. The streets were almost impassable. Beggars were everywhere. Homes were ill-kept and the people were slovenly. There were large signs warning against the drinking of water because of cholera.” At Lodz, Wallace filmed a review by General von Mackensen of Austrian artillery and cavalry units. The film was shown in the American theaters two months later but did not include the extraordinary making of this newsreel. As described by Wallace in 1920: “Mackensen stationed himself at the Savoy hotel and the Poles were not permitted to come near the hotel. Yet they surged up a side street for some reason. There was only one way to rout them, and the Prussian cavalry took that method. They rode their horses right up into the crowd, women

and children included, and the horses knocked them down and trampled over them." [21]

Wallace mentioned he wanted to get closer to the firing line. So, General von Mackensen advised him to go east to Skierniewice which he did. The area was filled with wild dogs that were driven through starvation into the open countryside. As soon as an exhausted supply horse fell down the animal had to be shot in order to prevent the dogs from attacking. The cold in the meantime was almost unbearable. Upon arrival in Skierniewice Wallace was quartered at the home of the Chief of the Fire Department. His wife told Wallace stories about the general slackness of Russian officers who had lounged about the house with their mistresses. At one point, his hostess said that Grand Duke Nicholas himself entered the house, slapped two officers and ordered them into the trenches with their men. [22]

Figure 8. German soldiers at the front. Picture from Wallace's personal scrapbook, possibly taken at the eastern front. Authors collection

Staging war for the movie camera

Skierniewice used to be part of the Czar's hunting grounds and on his first day in town Wallace visited the Czar's palace which had been turned into military headquarters by the Germans. He reported on the arrest of a local Russian spy and filmed an artillery engagement which resulted in deadly casualties because of his movie coverage: "Towards our left in a clearing there was a little house. Suddenly it looked like something had exploded inside. The roof went up into the air. I switched my camera and started filming the sight. Then I found out that the little house had been filled with sleeping Germans. Unwittingly I had drawn fire on them by asking the Germans to 'pose' their guns for me." Soon after a German officer grabbed him by the arm and pulled him back: "He was

inarticulate with rage as he tore off a bright orange band on my sleeve that proclaimed my newspaper affiliation." [23] During his stay in Skierniewice there was continual fighting. The trenches were only a short distance away and on one occasion Wallace was taken near the firing line by the local station master. From the inside of a cart, he set up his movie camera to secure a good shot. The exposure of his film turned out to be poor because it was already growing late. Which was just a minor disappointment compared to what happened next: "After I had grounded a bit, I became conscious of slipping and sliding over the bottom of the cart. I looked down and immediately got out. The cart had been used to bring in the maimed and shell torn victims from the trenches. One can be unconcerned where animal blood is concerned – but I was not inured to the war enough to stand the sight of human gore." [24]

Figure 9. Military observers in Russian Poland, photographed by Wallace. The + marks Major Langhorne. Colorized reproduction from the New York Times Mid-Week Pictorial, April 15, 1915

At Skierniewice Wallace met Major George T. Langhorne, the military attaché from the United States. Together with military observers from other neutral countries Langhorne was touring the eastern front with the German army. Wallace filmed the observers and their picture also appeared in the *New York Times Mid-Week Pictorial* of April 15, 1915, with an INS copyright which clearly indicates it was shot by Wallace. According to Wallace the Germans had prepared a spectacle for the attachés to impress them with their military vigor:

> "The party went out toward the front. There were many Russian prisoners who had been working on the roads a few days before, but now there was no one. I wondered but did not say anything. I soon found out the whys and wherefores. Suddenly there was a great commotion from the road which led into the forest, and there burst out a large group of Russians, running for dear life. There must have been twelve hundred Russians.

> Back of them came a small group of Uhlans, the fiercest of the German warriors, on horseback with drawn spears, herding the Germans like cattle. I looked closely and recognized the same Russian prisoners that a few days before were working on the roads. The military committee appeared to be satisfied they were seeing actual warfare. They did not learn of the 'frame-up' until several months later when in Berlin I took Major Langhorne aside and told him how the capture had been 'framed'. He wouldn't believe it at first. Then he laughed long and heartily at the way he and his comrades had been taken in." [25]

The cavalry charge may have been staged but this apparently did not deter Wallace from recording the scene. Moving Picture World reviewed *Hearst-Selig News Pictorial* No. 29, released on April 12, 1915: "German cavalry charges Russians. Remarkable photographs secured by staff photographer Wallace." [26]

"Do You Want to Get Shot?"

Wallace's trip to the front ended at Lowicz where he filmed the German Red Cross and more Russian prisoners of war. [27] Wallace's footage taken at Lowicz for *Hearst-Selig News Pictorial* No. 21, released on March 15, 1915, still is in place at the Library of Congress: "GERMAN WAR MACHINE SENDS HORDES OF MEN TO EASTERN FRONT, LOWICZ, RUSSIAN POLAND – Fresh troops brought up to push the attack of General von Hindenburg are detrained and started to the trenches." [28]

Figure 10. German Red Cross taking care of wounded soldiers in Lowicz. Newsreel scene shot by Wallace, reproduced from Motography, April 10, 1915

Near Lowicz, Wallace encountered General von Morgen, commander of the 1st Reserve Corps who had distinguished himself at the recent battle of Lodz. "Hey, do you want to get shot?", von Morgen asked. "We're having a little battle and you should be able to get some pictures ". "His perfect English surprised me as much as did his interest in my fate", Wallace declared. Von Morgen at the time was skirmishing near the Rawka river with his cavalry and invited Wallace to his castle. "We had a wonderful breakfast – coffee, rolls, jam and beef", Wallace noted, which must have been a fine ending to a rough trip to the front. [29]

Wallace's time at the eastern front resulted in some spectacular pictures. But upon his return to Berlin things rapidly began to go sour. Enter J.M. aka 'Count'

De Beaufort. His real name was Jacques Albert Uilenbroek, a Dutch citizen who had deserted the army and emigrated to the U.S. where he turned himself into an aristocrat, sporting a monocle, top hat and spats. De Beaufort was a con man and swindler but more pertinent to this story is that he took up journalism and went to Germany in 1915. De Beaufort stayed in the Adlon hotel and was a key witness to how the Germans tried to manipulate the American correspondents in Berlin. In the British edition of his fascinating book *Behind the German Veil* De Beaufort referred to Wallace and how he was assisted by a press agent with the alias 'Whispering Charlie' or 'Count Hessenstein'. [30]

Figure 11. Con man, swindler and war correspondent J.M. aka 'Count' de Beaufort and his companion, bull pup Bob. Photograph taken circa 1912 from the Library of Congress, Bain collection

Perhaps De Beaufort was using the alias to avoid a libel suit by Dr. Marks or the Hearst organization. But things definitely changed when the United States entered World War I. In a full-page article distributed nationwide Marks' propaganda dealings were exposed. The author remains anonymous but given all specific details the source most likely was De Beaufort. In the article Marks is called 'Hart' which was his middle name:

> "A young American, whom we shall call Hart, came to Berlin and became the chaperon of the movie man (Wallace). With the coming of Hart things changed magically for the movie man. There came a sudden trip to Frankfurt where the troops paraded in front of his camera. Came a visit to the prison camp where the colonel of the Gordon Highlanders was a captive. And there Hart and the movie man tried to induce the colonel to sign a paper saying his regiment had used 'dum-dum bullets'. Came an audience with Helmuth von Moltke, deposed chief of the German general

staff. Hart kept pulling the wires and soon the German nobility was posing for the movie man.

Presently Hart announced everything was fixed for a special trip to the Russian front. The movie man bought an automobile from a German officer at Hart's advice. Then, all booted and furred, they set out for the battle front in Poland. They were gone a long time. Hart came back first. He entered the Adlon one night, his military finery all dirty and smeared, a look of disgust on his face. 'Look at me! Have I fallen that low that I am a watchdog for a movie photographer? The trouble that fellow made me! Everything he said began with 'When I was with Villa'. The Germans fired a battery for him outside Warsaw and he told them 'When I was with Villa, I saw bigger guns than that'. I tell you, I've almost been queered in Germany. I am through'".

To which the author added: "And Hart was through – with movies. The movie man and Hart drifted apart." [31]

As recorded in the files of the German Foreign Office, Wallace and Marks fell apart soon after they got back to Berlin. [32] Wallace must have resented Marks because of the bribery affair. His cooperation with Marks also presented him with a risk because of Marks' propaganda background. It is interesting to note that in his article series from 1920 Wallace described his visit to the Gordon Highlander officer in the POW camp. Wallace admitted the Germans wanted him to witness the statement on the use of dum-dum bullets by the British. But he said he slipped in a hidden message to his editor, saying the statement was a fake. [33] Wallace also claimed to have interviewed General von Moltke, although he didn't speak a word of German. The 'interview' in reality seems to have been written down in advance and given to Wallace as an exclusive. Again, one suspects the fine hand of his press agent.

Fade out

Wallace left Germany in March 1915. While crossing the British Channel his ship was captured by a new type of German super submarine. Wallace's pictures were shared with the British Admiralty and made an international hit. The British promised to send him to the Dardanelles, Wallace said, to cover the Gallipoli campaign. But in the end, he went to Rome and made pictures there of the Italian entry into the war.

After his return to America A.E. Wallace left Hearst's International News Service in 1918 to join the family company. His brother Harry had gone to France with the 1st Aerial Squadron as a photographer. His father John must have been in need of Ansel's assistance. There are local press reports from October 1918 mentioning his enlistment into the Signal Corps as a photographer with the 1st Division. [34] But two weeks later the Armistice was declared and Wallace never saw any active service. For the rest of his life Wallace worked for the family company. After his death on December 19, 1941, his wife Virginia took over the business but she was in poor health and the company was sold in 1950 to the

manager, Richard Donahue. He and his family continued operating the studio until 1998, which like Wallace & Sons specialized in catalogue photography.

Newsreel pioneer and World War I cameraman Ansel Wallace is buried together with his wife in Oak Hill Cemetery in Evansville, Indiana.

The authors would like to thank the staff of the Library of Congress and the Willard Library in Evansville for their assistance during their research.

About the authors

Ron van Dopperen (left) studied history at the University of Utrecht, Holland, where he wrote his Master of Arts Thesis on the American World War I documentary films. Cooper C. Graham (right) is retired from the Library of Congress where he was a curator in the Motion Picture, Broadcasting and Recorded Sound Division. He is the author of *Leni Riefenstahl's "Olympia"* and (in collaboration) *D.W. Griffith and the Biograph Company.*

Van Dopperen and Graham co-authored *Shooting the Great War: Albert Dawson and the American Correspondent Film Company* (2013) and together with Jim Castellan *American Cinematographers in the Great War* (2014)

Extra pictures

Figure 12. A.E. Wallace in Mexico, reproduced from Motography (May 2, 1914)

Figure 13. A.E. Wallace with German soldier in Russian Poland, reproduced from Boston American, August 29, 1915

Figure 14. Dr. Lewis H, Marks, press photographs from 1930s, authors collection, colorized

Figure 15. New army being drilled at Frankfurt. Colorized newsreel frame shot by Wallace, located in a Signal Corps film at the National Archives, record number 11-H-1547

IN A VILLAGE NEAR MLAWA THE GERMAN ADVANCE INFANTRY ARRIVE IN TIME TO CATCH SIGHT OF SOME DEPARTING COSSACKS.

(Photo © by International News Service.)

Figure 15. INS press photograph, probably taken by Wallace, January 1915, on the eastern front, reproduced from New York Times Mid-Week Pictorial, April 15, 1915

Figure 17. New army being drilled at Frankfurt. Colorized newsreel frame shot by Wallace, located in a Signal Corps film at the National Archives, record number 11-H-1547

Figure 16. Wallace with American reporters on a handcar near El Tejar, Mexico, 1914. Reproduced from International Photographer, April 1938 (colorized)

Figure 17. Russian prisoners in Skierniewice, photographed by Wallace, from the Bain collection, Library of Congress

Figure 20. Above: A.E. Wallace on the eastern front. Below: Wallace in Mexico, 1914, reproduced from the Evansville Journal, October 20, 1935.

Figure 21. German plane getting ready for take-off on eastern front near Lodz. INS press photograph by A.E. Wallace, colorized, dated February 26, 1915. Authors collection

Figure 22. Ansel Wallace, fifth from the left, standing, with the photographic team of the St. Louis World's Fair, 1904. Third from the right is William H. Rau (colorized)

Figure 23. A.E. Wallace, second from right, with U.S. Congressman Herman Metz on board SS Rijndam heading for Germany, November 1914. Reproduced from Evansville Journal, June 27, 1920 (colorized)

Endnotes

[1] *Directory of Indiana Photographers*, individual number 1312 John M. Wallace, online at https://www.indianaalbum.com/photographers/data/PersonData1-CATNUM-1312.html, accessed July 23, 2024. This database shows Wallace sr. first had a partner named Fischer in the 1890s. John and Ansel Wallace are listed as photographers in their studio between 1902-1904. Between 1905-1917 Ansel's brother Harry was listed together with his father. John Wallace handed over the business to his sons around 1921 and he passed away in 1927. From 1905 until 1950 Wallace and Sons was located at 618 Main Street in Evansville.

[2] After leaving Evansville Wallace in 1904 worked for the *St. Louis Republic* and next for the local *Post-Dispatch*. See *Evansville Journal*, June 9, 1911, page 8

[3] Stevens, Walter B. *The Forest City, comprising the official photographic views of the Universal exposition, held in St. Louis*. St. Louis/N.D. Thompson Publishing Company, 1904, page 475. William H. Raw was a well-known photographer of stereoscopic cards for the Keystone Company.

[4] "Glimpses of the City", *Evansville Journal* (27 December 1905), page 5. For more information on Wallace's promotion as head of the Hearst photographic department in New York see: "A.E. Wallace is Home", *Evansville Courier* (1 December 1911), page 3

[5] "Evansville Boy Tells of Roosevelt", *Evansville Courier* (26 March 1909), page 11. This newspaper story has an amusing account by Wallace on how he photographed former President Theodore Roosevelt's departure from New York on a liner heading for Mombasa, British East Africa**,** to go on a safari for the Smithsonian Institution; he killed 296 animals while there. Wallace's report and pictures of Roosevelt were published on the frontpage of the *New York American*, 24 March 1909, with the headline: "Roosevelt in Tears on Steamer as Native Land Fades – Stood at Attention when Forts Boomed".

[6] "A.E. Wallace, Photographer, Once Was 'Gate Crasher' at Coronation", *Evansville Courier* (2 May 1937), page 21

[7] The *Evansville Journal* of September 2, 1912, page 5, has these lines: "Ansil (sic) Wallace, Evansville boy who is a staff photographer for the Hearst papers in New York, figured in a motion picture shown at the Savoy theater Sunday. 'The Money King' was the title of the playlet. The flight of an aviator who delivered valuables to a man on board an ocean steamer a few weeks ago, was woven into the story. Wallace, standing on the deck, was easily recognized by Clifton S. Hurd, who knows the photographer. The newspaper photographer was 'shooting up' the event for his paper." Frank T. Coffyn was a pioneer aviator who flew with the Wright brothers. In 1911, he collaborated with the Vitagraph Film Company on designing a motion picture camera which could be operated from a plane. As a result, the first aerial film of New York City was taken this way in 1912. The authors found a copy of *The Money Kings* at the Library of Congress. Unfortunately, the footage is incomplete and we could not find the shot showing A.E. Wallace. He was on board the ship *SS Ancona* shortly after the plane landed on the water, according to his own report. See also: "American's Photographer Tells of Unique Experience in Air", *New York American* (5 May 1912), page 14.

[8] "Remarkable Flash Photograph of World's Greatest Ship", *Evansville Journal* (26 June 1913), page 5. Wallace took these pictures for the INS together with Ira P. Gillette (1877-1944). In 1918, Gillette commanded the photographic section of the 1st Division, A.E.F. In the 1920s he worked for the motion picture department of the Eastman Kodak Company. The electric flash trigger invention was patented by Wallace in October 1912 but he already used this device in 1911 for the Hearst newspapers. See also: "First Successful Action Pictures of Sporting Events Taken by Flashlight", *New York American* (31 December 1911), page 21

[9] A.E. Wallace, "Filming with Death in Mexico", *Evansville Journal* (23 May 1920), page 1. Wallace published a series of articles on his experiences in Mexico, which were published in this local newspaper between 23 May and 23 June 1920. His comments on Huerta and Villa are actually quite scathing. The *Evansville Journal* of June 20, 1920, for instance has a picture by Wallace with the caption "Villa the Gorilla".

[10] At the outbreak of the First World War on August 5, 1914, Wallace left for the Panama Canal to make movies. Shortly after his return from this newsreel job he was assigned by the INS to go to Germany. See: "Movie Man Wallace Back from Mexico", *Evansville Courier* (29 July 1914), page 3

[11] A.E. Wallace, "Thrills of a World War Photographer", *Evansville Journal* (27 June 1920), page 5

[12] A.E. Wallace, "Thrills of a World War Photographer", *Evansville Journal* (30 June 1920), page 5. The *Evansville Journa*l of July 1, 1920, has a picture by Wallace showing the royal couple in Frankfurt. The authors found a letter by Baron Mumm, head of the German Foreign Propaganda Agency, to the Berlin police, dated 13 December 1914, mentioning Princess Margaret had indeed written a personal letter to the Kaiser, supporting Wallace's war coverage. This letter also mentions Dr. Lewis H. Marks and his work on a propaganda committee in Frankfurt. See our book *American Cinematographers in the Great War* (John Libbey Publishing/New Barnet 2014), page 87

[13] Review *Hearst-Selig News Pictorial* No. 1, 1915 in: *Moving Picture World* (16 January 1915), page 414

[14] A.E. Wallace, "Thrills of a World War Photographer", *Evansville Journal* (27 June 1920), page 5. See also: Letter Press Department, German General Staff, to Foreign Office, dated 17 December 1914: "The photographic reporters Dawson, Fox and Wallace will be permitted to join a special group tour to the western front. Wallace will also be allowed to go to East Prussia. On the program and planning we will inform you in due time." Quote translated from German. Source: Archives German Foreign Office, AAPA Berlin, record number 001162. The offer of a trench tour with other reporters clearly did not meet Wallace's wishes, as is also mentioned in a letter by Wilhelm Merton to the German Foreign Office, quoted in our book *American Cinematographers in the Great War* on page 86

[15] A.E. Wallace, "Thrills of a World War Photographer", *Evansville Journal* (2 July 1920), page 2

[16] Advertisement *Hearst-Selig News Pictorial* No. 19 in: *Moving Picture World* (13 March 1915), page 1698

[17] A.E. Wallace, "Thrills of a World War Photographer", *Evansville Journal* (4 July 1920), page 4

[18] "In a village near Mlawa the German advance infantry arrive in time to catch sight of some departing Cossacks". INS copyrighted picture in *New York Times Mid-Week Pictorial* (15 April 1915), page 15

[19] "Boston American Man Tells How He Trailed Germans on Great Drive through Poland", *Boston American* (29 August 1915), page I, 9. For Wallace's contemporary comments on the German occupation of Poland see also: "Under Fire in First Trenches", *Evansville Courier* (26 August 1916), page 1

[20] Review *Hearst-Selig News Pictorial* No. 29, 1915 in: *Moving Picture World* (1 May 1915), page 778. This review mentions the newsreel scene showing the aviator was filmed in Skierniewice. There are conflicting reports by Wallace on where he filmed this scene, either in Lodz or Skierniewice. Lodz seems more likely as it was the second largest city in Russian Poland with an airbase that was used by the Germans at the time.

[21] A.E. Wallace, "Thrills of a World War Photographer", *Evansville Journal* (7 July 1920), page 5. Moving Picture World reviewed the scene taken at Lodz for *Hearst-Selig News Pictorial* No. 23, released on March 22, 1915: "Austrian cavalry entrains to move against Russians near Warsaw."

[22] "Boston American Man Tells How He Trailed Germans on Great Drive through Poland", *Boston American* (29 August 1915), page I, 9.

[23] A.E. Wallace, "Thrills of a World War Photographer", *Evansville Journal* (11 July 1920), page 4

[24] . A.E. Wallace, "Thrills of a World War Photographer", *Evansville Journal* (13 July 1920), page 5

[25] A.E. Wallace, "Thrills of a World War Photographer", *Evansville Journal* (20 July 1920), page 5. On his arrival back in America, Wallace also described this incident in an interview with the *New York American*. See: "Big Battle 'Fought' for New York American", *New York American* (8 July 1915), unpaginated

[26] Review *Hearst-Selig News Pictorial* No. 29, 1915 in: *Moving Picture World* (1 May 1915), page 778

[27] Review *Hearst-Selig News Pictorial* No. 25, 1915 in: *Moving Picture World* (17 April 1915), page 447: "Lowicz, Russian Poland – Red Cross corps in eastern theater improvise ambulances out of carts and carriages to remove wounded to rear.". See also newsreel scene "German Red Cross caring for wounded in Lowicz, Poland", *Motography* (10 April 1915), page 562

[28] *Hearst-Selig News Pictorial* No. 21, released on March 15, 1915. Nitrate film at Library of Congress, M/B/RS Division, MAVIS 18655; Tape at John E. Allen Archives, ID 12125, Ubit 19200530, Tape ID 1W19, TC4:56:16, cited in *American Cinematographers in the Great War*, endnotes, page 124.

[29] A.E. Wallace, "Thrills of a World War Photographer", *Evansville Journal* (25 July 1920), page 5. Wallace filmed and photographed General von Morgen and his troops near the Rawka river. The newsreel footage was released in *Hearst-Selig News Pictorial* No. 30 on April 30, 1915. A photo reproduction is in our book *American Cinematographers in the Great War* on page 95

[30] J.M. de Beaufort, *Behind the German Veil* (London: Hutchinson & Co. 1917), page 32-33. The American edition of this book removes the reference to the Hearst interests, presumably to avoid libel suits. For more information on De Beaufort and his background see also: *American Cinematographers in the Great War*, page 87-90

[31] "He Advised the Kaiser", *Kansas City Star* (17 January 1919), page 19. See also an extended version of this remarkable article published in the *Houston Chronicle* on January 19, 1919, page 50. The article was part of a series of newspaper reports on German propaganda and espionage, syndicated in the United States through the Otis Wood Press Agency. The article in the *Houston Chronicle* specifically mentions De Beaufort by name, as well as his association in 1915 with A.E. Wallace. The authors found a report in the archives of the German Foreign Office, which confirms the two really had the following extraordinary movie plan. The *Houston Chronicle* article has these intriguing lines: "The movie man (Wallace) came back from Posen with his picture of Hindenburg. His next move was to go to the west front. He and Hart (Marks) drifted apart. Came to Berlin, the Count Jacques de Beaufort (erst-while of Chicago). He and the movie man teamed up. They were planning to go to the west front, via Luxemburg. There they were going to choose a nice little village, toss the inhabitants some money and provide them with flowers. Then a movie was to be made with the title 'Count de Beaufort, the famous correspondent, welcomed by the villagers upon returning to his ancestral heath'. Only one unfortunate incident, one distressing occurrence followed another and the movie man and De Beaufort never got to the western front." The movie plan by De Beaufort and Wallace is also mentioned in a report by Roediger at the German Foreign Office to Ambassador Count von Bernstorff, cited in *American Cinematographers in the Great War,* page 97

[32] Report Baerecke to Roediger, 26 January 1915, AAPA, Vereinigte Staaten von Amerika No. 6, R17239, endnote *American Cinematographers in the Great War*, page 125

[33] A.E. Wallace, "Thrills of a World War Photographer", *Evansville Journal* (1 July 1920), page 5

[34] "Will Take Pictures for the U.S. Army", *Evansville Courier* (29 October 1918), page 10. Apart from his work for the family company, Wallace took up a job as a staff photographer for the *Evansville Journal* in 1920-1921. He also appears to have done some work occasionally as a freelancer for the INS, making still photographs and newsreels. See: "Take Pictures of Local Policemen", *Evansville Journal* (21 October 1921), page 5. Wallace's World War I photographic work never was properly credited in the national press up until his death on December 19, 1941, in Deaconess Hospital (Evansville) as a result of cerebral hemorrhage.

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